

the contrary he must go to cold running water in the morning, even though it were covered with ice, and, breaking the ice, if necessary, plunge into that. He must go in when daylight first showed itself and remain until the sun was up.^{13a} This, of course, applies to the baths universally taken in the Southeast every morning and may be overdrawn in details.¹⁴

An individual taboo of my informant, or means of obtaining luck, was to drink from a cup held in his right hand while he faced the east.

The Natchez and Cherokee ate their food cold, believing it was better for their teeth.

Breaking wind was associated with manliness.

Among the Creeks I was told that when a story-teller finished his narrative he would spit, and then another would have to contribute a story in return, and in this way the cue was taken up by one after another "until the children went to bed."

MUSIC AND DANCING^{14a}

Their musical instruments were the drum, rattle, and a kind of flute. Adair makes mention of a stringed instrument, and the mere notice of this would be important if we could prove that it was truly aboriginal. Pope speaks of the Indians in his time dancing for several hours to the music of the violin; but if so, this was a late innovation. The flute was used only by individuals and was never employed in ceremonies, as was constantly the case with the drum and rattle. The Alabama flute was made of two pieces of cedar hollowed out and fastened together with buckskin. There were six holes along the sides toward one end and on top toward the other was placed a separate piece of cedar covering two additional holes. All were bound with buckskin at frequent intervals. Flutes were sometimes made of cane. It may be said of the drum and rattle that the one was an almost invariable and the latter a very frequent accompaniment of their dances.

The drum was made by sawing off a cypress knee close to the ground and stretching a buckskin over the wide end (pl. 13, a). This buckskin was wet from time to time to make it sound properly. Anciently an earthen pot was also employed, and in later times they resorted to a keg partly filled with water and covered with buckskin or cowhide. The rattle was made of a gourd containing 30 or 40 small pebbles, with a stick about a foot long run through it as a handle. In later times a coconut was substituted for the gourd. The chief of the Mikasuki remembered to have heard of still another kind of

^{13a} Or as another informant expressed it, "from the second call of the crow until sun up."

¹⁴ See pp. 305-306.

^{14a} The interested reader should consult "Ceremonial Songs of the Creek and Yuchi Indians," by Frank G. Speck, in *Anthropological Publications of the Museum of the University of Pennsylvania*, vol. 1, no. 2, Philadelphia, 1911.

- 534 rattle as being in use in old times. It was said to be large and flat, but he had never seen one. Very likely it was the turtle-shell rattle, for we know that such a rattle was employed. The women dancers, or rather the leaders among them, as we know, had several tortoise-shell rattles fastened to their calves. Neither the drum nor the rattle was painted. An experienced man or woman acted as leader, and sometimes there were two or more. The usual circuit was sinistral, and this was departed from only to introduce variety. One reason given for the accustomed circuit is that the dancers carried feather fans in their left hands to screen their eyes from the fire while their right hands, the more serviceable ones, were left free for any other purpose. Another reason was that the sun goes that way, for in almost everything observance of the signs of the sun and moon are in evidence. Purely social dances were held most often, it is said, when the moon was full, but ceremonies were performed near the period of the new moon. The fact that dances were held so often in the full of the moon, however, gave early travelers an impression that the Indians observed a ceremony every month. While there were, as we shall note presently, certain ceremonies observed from time to time, most of those that have passed as such were little more than social dances. Although nearly all Indians were intensely fond of dancing, I was told that some persons did not like to dance because they thought dancing would hurt their bones. On the other hand there was a saying among the Creeks that they had to dance after taking medicine in order to overcome it. Otherwise they thought it would get the better of and kill them.

Regarding their songs and dances Bartram remarks as follows:

"They have an endless variety of steps, but the most common, and that which I term the most civil, and indeed the most admired and practised amongst themselves, is a slow shuffling alternate step; both feet move forward one after the other, first the right foot foremost, and next the left, moving one after the other, in opposite circles, i. e. first a circle of young men, and within, a circle of young women, moving together opposite ways, the men with the course of the sun, and the females contrary to it; the men strike their arm with the open hand, and the girls clap hands, and raise their shrill sweet voices, answering an elevated shout of the men at stated times of termination of the stanzas; and the girls perform an interlude or chorus separately.

- 533 "To accompany their dances they have songs of different classes, as martial, bacchanalian and amorous; which last, I must confess, are extravagantly libidinous; and they have moral songs, which seem to be the most esteemed and practised, and answer the purpose of religious lectures.

"Some of their most favourite songs and dances, they have from their enemies, the Chactaws: for it seems these people are very

2: Swanton E-5 (1911-12) 1928 NN11 Creek NN11

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a. Drum

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b. Ceremonial ground near Briggs, Okla., used by the Natchez, Creek, and Cherokee Indians

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c. Home of the Kila or Prophet Yahola

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